

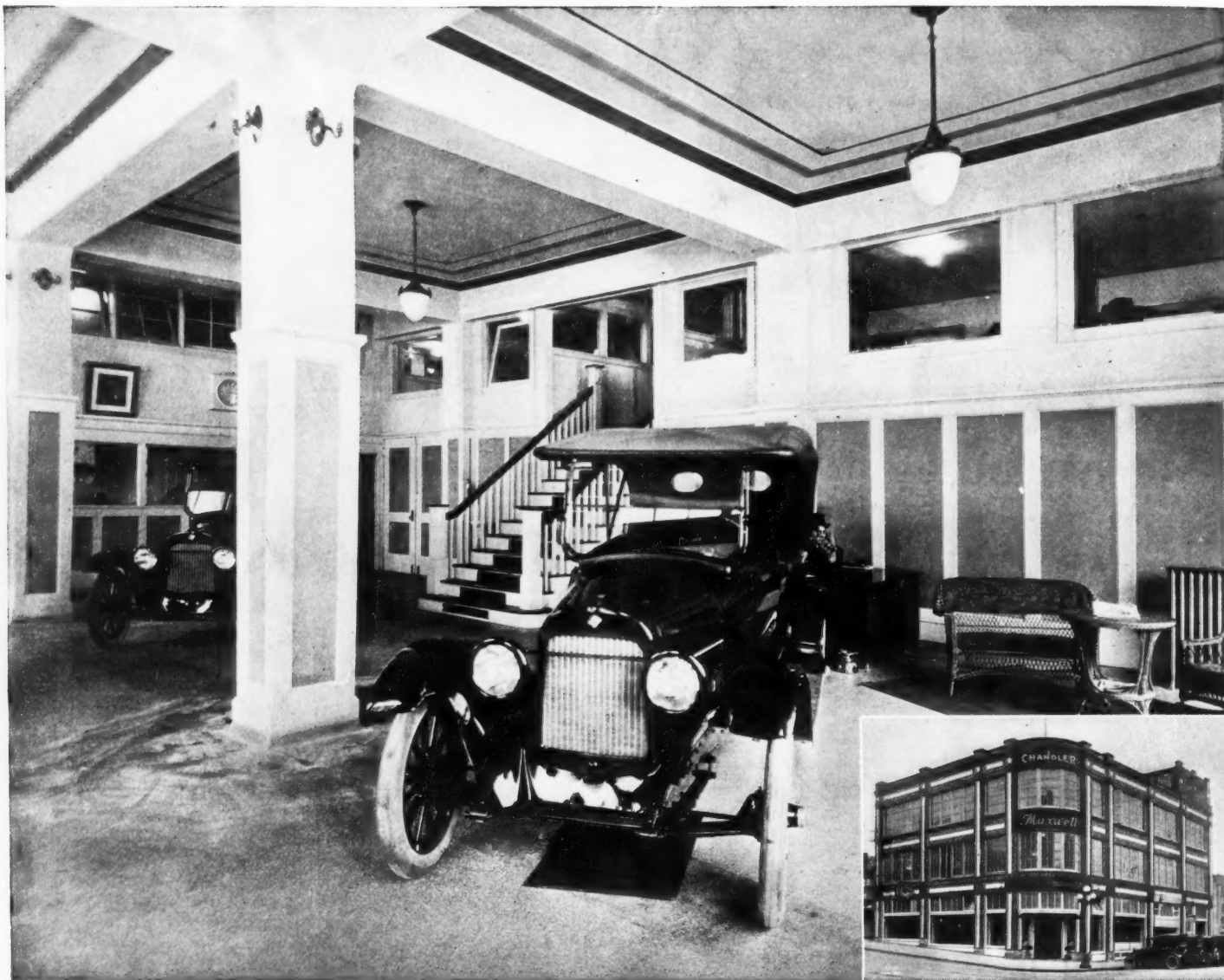
THE BUILDING REVIEW



MARCH, 1921

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Published in San Francisco



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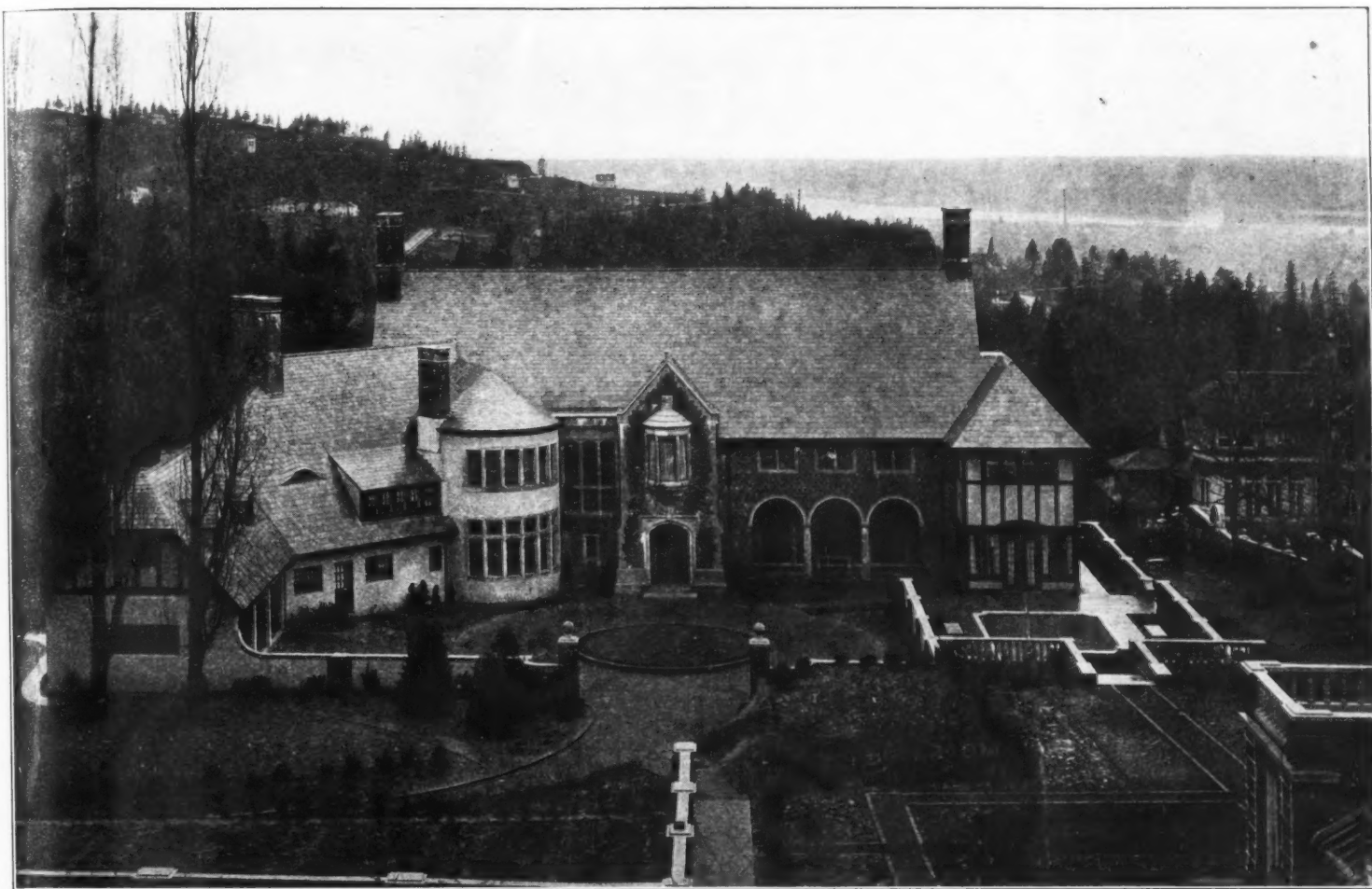
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"This is the forest primeval
The murmuring pines and the hemlocks"

WHEN man builds himself a home in the city—he obeys man-made laws. When he builds in the suburbs, he observes Nature's laws also. Such was the problem solved in this particular instance.

THE architect was fortunate in the background Nature had prepared for him. His treatment of the exterior has been pleasing. Likewise, the interior, for which he chose

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The BUILDING REVIEW

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MARCH, 1921.

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Cover—Gateway, Residence of M. B. Moon

Bliss & Faville, Architects

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SAN FRANCISCO, MARCH 1921

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RESIDENCE OF M. B. MOON, SAN FRANCISCO.

BLISS & FAVILLE, Architects

MODERN CLIFF DWELLERS

By HENRY H. GUTTERSON

Photographs by GABRIEL MOULIN

IT was a gay crisp morning as we sped westward through the closely built-up streets of San Francisco toward the ocean. Spring was in the air and within ourselves even more certainly, marked by a longing for and an awakening sense of the beauty of living away from crowded city conditions. We talked, as so many were beginning to talk, of building plans, of gardens, views and color schemes; listening with anticipation to the assurance from the driver that our commonplaces were drab in comparison with what we traveled toward. Our little journey promised well.

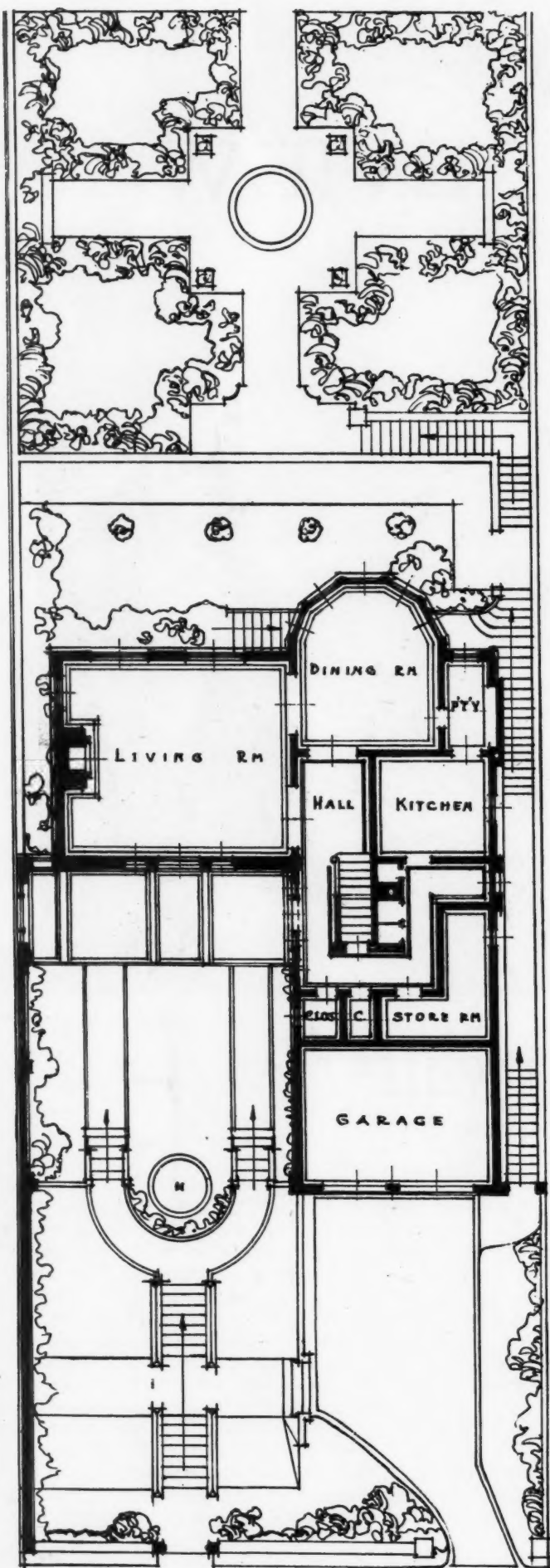
A turn in the city street brought us face to face with a panorama never to be forgotten. A vast expanse flanked by rolling hills dotted with forest and lightly shrouded in thin veils of mist. Opposite our vantage point, lovely Mt. Tamalpais stood out clear against a cloud-rimmed sky. Far down below us was the shimmering water of the Golden Gate Strait. To the east the entrance to the unsur-

passed harbor, guarded by its old fort on the point. To the west a rugged coast fading away to the horizon on the Pacific. The whole picture vibrated with life—gulls, a fishing fleet returning home, a steamer clearing for the tropics, and that sparkling, dancing water accompanied by the detonation of the surf on the rocks below.

We stood spellbound with the beauty and suddenness of it all. Were we, indeed, still in the city? Turning to make sure, we saw the proof—an urban trolley car at the gate of a great park wooded with evergreens—Lincoln Park, where the municipal golf links, equestrian ways, inspiring trails and the sea air invited one still farther away from business cares. This was indeed a setting for a home. And there was an enchanting one at our feet; yes, and others beyond! What could be more fascinating and unique?

The first house proved to be the home of Mr. and Mrs. M. B. Moon. It rested on the very edge, anchored

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PLAN, RESIDENCE OF M. B. MOON.

BLISS & FAVILLE, Architects.

firmly to the cliff and the city street by a high garden wall. On the south or street front, one was held just slightly aloof by a dense cypress hedge, head high. Through it opened the two entrances, the one open for cars entering the double garage and for service and deliveries through a low arch alongside; the other barred by graceful wooden gates painted an ultra-marine blue and hung on well designed masonry posts. On opening these gates we had the first real introduction to the spirit of romance and colorful beauty that must have prompted both architects and owners in their work. A charming, simple, formal garden, secluded and yet playing such an important part in its invitation to the guest.

The problem involved in the house, we were told, was complicated because it was an alteration. This, however, was only one of the difficulties to be surmounted as we saw the problem. The cliff, the restricted fifty-foot frontage, the fact that the all-important view was toward the north—all these things immediately came to mind as factors to be considered. It is not now apparent what was old and what was new, so that the alteration, as an operation, seemed successful. As to the other problems, what could be more natural, livable and graceful than this descending garden giving access and seclusion, sunlight and foreground to the principal rooms on main and bedroom floors? The brick paved walk and steps leading down to the front door warmed the grey concrete balustrade around the marble fountain set in a lawn in front of the drawing-room windows—a very dignified, simple scheme in fine scale with the rather small, intimate house. It typified the consistent endeavor throughout to offset the greyness of the occasional periods of foggy weather. This morning in the bright sunshine the warm, maroon-tinged, stucco walls, topped with a fine bold variegated Spanish tile roof, the door, the garden and even the sparkling, noisy water in the fountain was cheerily recalling the great cliffs and water below. In fact, the whole color scheme is taken from the cliff and water—the plaster matching the earth color exactly. The front door is done in polychrome—yellow, light green and burnt orange with hood lined with panels illuminated with colorful stencil work flanked by iron grilles. Opposite the entrance door is the only opening in the west party line wall, giving a vista and a bit of late western sunshine onto the door step.

The interior gave us at once the sense of refined quality and completeness. To the critical eye, the furnishings lacked great originality, but, on the other hand, all was most finished in appointments, expressing consistency, comfort and thoughtful care. The scale, proportions and colorings were, as on the exterior, most harmonious. The wall and ceiling treatments, except for the dining-room (entirely in Circassian walnut), were neutral colored, heavily painted, canvas surfaces with an interesting texture built up of several colors, but all maintaining a unifying similarity; darker in the library and lighter in the bedrooms. The dining-room with its great commanding bay window and oval wood ceiling was particularly dignified in its furnishing.

But the perfect day impelled us to look out and realize the *raison d'être* of the whole happy scheme. Each room had full vantage of the panorama through well placed windows and each in such a different way that there was no monotony. True, this variety has been achieved somewhat at the expense of the composition of the rear facade. The principal rooms looking to the garden and the sun

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received most adequate light. On the stair landing, midway between first and second floors, a door opened into the garage! An astonishingly unique plan, this, but one of great convenience. *There was a noticeable lack of excess minor rooms—no breakfast-room, sun-room, dressing-room—which gave the plan the true character of a small house instead of a reduced, large house. This was most gratifying and doubtless made for directness and simplicity of living arrangements. A study of the plan proved of interest, especially when we bore in mind that the original house had a little used library where the garage now is and that the second floor was then the one really livable portion of the house because the former living-room opened only to the north.

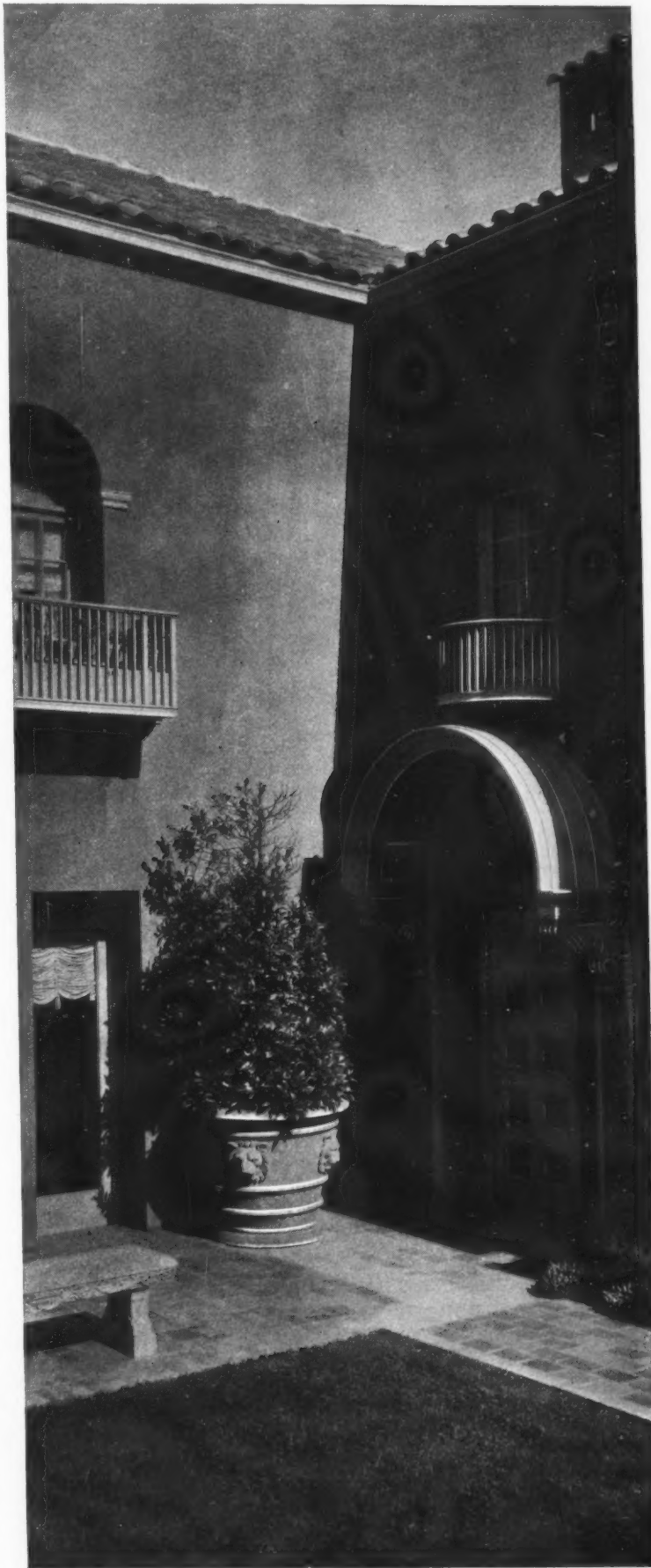
As we walked up again through the little garden a feeling of friendliness came with us and we congratulated those who had so well collaborated in the making of this real home.

A short walk down the slope gave us a better glimpse of a gay little villa set midway between surf and street. For all the world it was like a retired mariner's haven with tiled promenade commanding the strait, with flags flying and domed telescope on the roof. Fanciful, perhaps reminiscent of foreign ports, it was too new to have become properly a part of its setting, but it made up for its lack of architectural merit by its gay spontaneity and spirit.

Farther along we were attracted by another tile roofed house with walls of a lovely yellow-pink travertine color and most interesting texture. A frank, sturdy house, designed by its architect-owner, Mr. George Kelham, for withstanding the storms. The tiles, set with marked irregularity of color and line, softened the roof lines attractively, giving a look of age. Also the house was most delightfully weathered, with heavy, well-detailed oak shutters and paneled doors, grey as with the weather of centuries. But only as one passes the front and turns in toward the entrance on the low or easterly side does the full charm of the exterior reveal itself. Through an iron gate in an abutting wall we gained access to an entrance terrace. A walk of klinker bricks leads one between planted borders past a group of arched windows with second floor balcony to a very beautiful entrance door with stone pilasters and over door treatment paneled with sgraffito work with a background of deep pink, many shades darker than the wall, but toning with it. All is of a scale and detailed to prepare one for the interior.

As we entered, a sense of spaciousness was at once noticeable. The entrance hall extended through the house from east to west so that it had ample light from west windows. The hall was paneled in southern gum finished in lovely walnut tones, and against the fine long wall space on the right was just the proper console and mirror in well selected Chinese design. Opposite were the doors to the dining-room, which was done in a simple scheme with painted walls in panels and marble-faced fireplace without shelf or over mantel. A perfect scale model of an old Back Bay ship and a quaint oil portrait gave notes of distinction and individuality to the room. A refined, conservative, restful room it was, well suited to its purpose and flooded with sun at breakfast time. Midway in the hall, a short flight of easy steps lifted the floor level to that of the living-room. From this level rose the simple, dignified main stair with carved newell and turned spindles ending in a balcony rail at the second floor.

Through a well designed doorway access was had to



DETAIL OF MAIN ENTRANCE
RESIDENCE OF M. B. MOON. BLISS & FAVILLE, Architects



MAIN ENTRANCE WALK.
RESIDENCE OF MRS. GEORGE W. KELHAM, SAN FRANCISCO.

GEORGE W. KELHAM, Architect.



SEASIDE VILLA, SAN FRANCISCO

the living-room, a most distinguished, restful and beautifully appointed room done in the Italian manner. Its most notable feature was its great ceiling height, to which its other proportions were in fine harmony. Also the skillful use of a walnut-colored, paneled, gum-wood wainscot, about eight feet in height and in rather strong contrast with the light colored plastered walls and ceiling beams, gave us the sense of intimacy, as does a low ceiling, and also the freedom and distinction of the high ceiling.

The walls were sand finished, painted in colors, blended to a neutral, warm, clouded grey, over which was stenciled a geometric pattern skillfully wiped off sufficiently to relieve any set look. The beams were stenciled also. Opposite the entrance door was a fine travertine fireplace, well carved and furnished and supporting an interesting piece of sculpture called "Morgan," by Edith Burroughs. Flanking it were two rectangular bay windows commanding that marvelous marine view one was never able to forget.

The west party wall was blank, affording an ideal space for a rich and rare tapestry cartoon painted in the ancient manner on fine canvas; an old chest and two fine high-backed Italian chairs. The east wall had a three-sided bay window in which a quaint old mahogany desk was placed. At either side were book and music cases.

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DETAIL OF MAIN DOORWAY
Residence of Mrs. George W. Kelham. George W. Kelham, Architect.



EASTERN FACADE
Residence of Mrs. George W. Kelham. George W. Kelham, Architect.

Along the south side was again a spacious wall surface against which was set a grand piano. Over it was a most fascinating wooden balcony opening from the second floor sitting-room. From it hung a rich prayer rug, giving excellent color harmony with walls and furnishings. A well designed refectory table on which was a beautiful lamp, lighting both floor and ceiling, was centered on a large oriental rug. These, together with an over-stuffed divan and other smaller pieces, completed the room.

We lingered there long, enjoying its peaceful, quiet, richness—its views over the formal, inclosed court yard with its wall fountain, to the blue waters and the pounding surf on the beach.

This room was indeed the chef d'oeuvre of the house, and after noting the fact that the well appointed second floor and service rooms supported it adequately, but, again, without any superfluities, we went back to it for one last survey. What an atmosphere to carry in memory each day to the crowded, noisy city and to return home to at night for rest and inspiration!

Our return to the city was marked by considerable reflection about and enthusiasm for the joys of being a cliff dweller—or, for that matter, an owner of an attractive suburban or country home in any well chosen locality. The spring air was still at work.



PRINCIPAL BEDROOM.
Residence of M. B. Moon. Bliss & Faville, Architects.

WHAT IS THE PROSPECT?

Some Reflections by Willis Polk

The trouble with California is, we have so many assets it is hard to compute them. There is more tillable acreage in this state than in the whole of France, which has sustained forty million people for centuries, while we have but three million here.

We face the problem of being over-advertised but under sold. What is needed is the plain truth, rather than sugar to catch flies. Every Californian is a potential booster, but we don't need to establish a swimming school for gold fish. There is a right way to tell the truth. John Muir, the great Scotch-Californian scientist said one day to his friend William Keith, the equally famous Scotch-Californian artist, "Willie, as I crossed the bay this morning Mt. Tamalpais looked almost like your picture of it." "Nature is looking up," answered Keith. But fine artist as Keith was, he declared that it was impossible to paint the great monuments of nature of which the West is proud—Yosemite, King's River, the Grand Canyon, the many other wonders which bring joy and despair to an artist's heart.

The idea of boosting California now appears to have been taken up by the Realtors. That the world generally discounts a Realtor is well known. However, we know our Realtors and will back them up. They cannot exaggerate our values, and at the same time we can cheerfully admit that Realtors made Los Angeles. That is not the question; our problem now is to resolve that all California will tell the world what we have to sell.

Let us advertise our merchandise; let us tell the truth. Let us admit that wooden nutmegs and gold bricks are not on our shelves and that they would be drugs on the market in comparison to our genuine articles.

Let us set forth without fear or favor that our articles are Simon pure, all wool, a yard wide and dyed in the cloth. Let us guarantee our products. Let us prove that the rewards of thrift, industry, frugality and fair dealings are ours and that we are willing to share with all who join us. But let us not forget that the prosperity of all cities is inseparably coupled with the prosperity of the State; therefore "California, first, last and all the time," should be our slogan.

"California, where the spring is in the autumn,
The autumn is in the summer,
The summer is in the winter,
And there ain't no winter at all."

Every city has its Montagues and Capulets. Ours has its rival Improvement Clubs and District Associations. They should be drilled to do team work. One of the elementary rules of Auction Bridge is "never overbid your partner." Just let that sink in. San Francisco should let Los Angeles alone; she is a partner; don't kick if she has done most of the work so far in advertising our assets.

Remember one of James Whitcomb Riley's poems:

"He's all stove up with rumatiz,
There haint no shine on them shoes of his;
His hair aint cut—but his eye teeth is.
He aint refined, as he ort to be,
Ner his clothes don't fit him—but he fits me!"

These general remarks fit every business. I am especially interested, and best acquainted, with the building business.

Its future looks rosy, general business depression must soon end and its end is in sight. It will be followed by a literal boom in building.

Industrial depression, invariably coupled with deflation, came, placed its blight, and is now about to tip the hat girl and depart. We must speed the parting guest and prepare ourselves for the new era. The one outstanding aspect of the situation is the present shortage in housing—domestic, industrial and commercial—the building business must supply this deficiency and is therefore destined to become tremendously active. First it must regain public confidence by putting its house in order. Capital is like a turtle, it withdraws into its shell if menaced, but like the tortoise it can outdistance the proverbial hare when its course is clearly defined.

It is now squarely up to those engaged in the building business to interest capital in prospective investments by proving that all elements of excess cost of material and low efficiency of labor have been or will be eliminated.

Labor must realize this and do its part; but the real canker sore most needing treatment is the so-called Cost Plus System.

Under this method, the efficiency of labor declined, some think as much as 50 per cent, certainly it is a system that puts a premium on incompetence, demoralizes discipline and terrifies capital. Instead of being a sore needing treatment, indeed a capital operation may have to be performed, anyway cost-plus is an incubus upon the building business and its vogue is on the wane.

Prior to re-establishment of complete confidence, capital must be shown that exposures the country over of price fixing in certain cases, are not indicative of a widespread combination comprising the building business as a whole. We must return to methods upon which the laws of barter and sale were founded. We must get back to sound fundamentals, with both labor and capital doing team work.

And don't forget that it is good business for every one, to make a city attractive.

In 1902 the Commercial Club of Chicago asked itself: "What can we do for Chicago?" The Club had created a morale among its membership, of which each member was boasting, and the more they boasted, the more they wanted in a spirit of business conservation, to justify their boasts. They boosted Chicago, they boosted themselves as individuals, they commenced to feel their power, and realizing what it was, they commenced looking for wise ways in which to employ such power.

They formed the Chicago Plan Committee.

They proposed to make a cold-blooded-matter-of-fact plan for the expansion and development of Chicago along material lines!

This proposal, notwithstanding that it emanated from the safest and sanest business men of the community was received with indifference.

It was ridiculed by the press.

It was viewed with unconcern and treated with scorn by the politicians.

And last, but not least, it did not interest the general public.

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In other words it had to prove itself right beyond all argument. This it has done, and now Chicago, after 25 years, has learned that public weal and private interest are practically identical. At first some of the Commercial Club members had their misgivings, some of them, if free, would not have supported the Club, but under that strong leadership the timid ones stayed in the fights, and already Chicago under this impulse has emerged from the condition of being one of the most uninteresting and unattractive cities in the world, to a condition that is rapidly making her one of the most attractive cities, and is finding out to its immense satisfaction that it has made a good investment.

All this effort resulted in the "Plan of Chicago" as prepared by the Commercial Club of Chicago.

The Chronicle's Plan for the improvement of the Sutro Ocean Front Park properties prompts me to observe that while no other place in the world approaches San Francisco in picturesque charm, no other place in the world has paid so little attention to the preservation and adornment of its natural advantages.

The improvement of the Sutro properties is only a link in a chain of betterments included in the report of the late D. H. Burnham as covered by the so-called Burnham Plan of San Francisco. Mr. Burnham devoted the better part of the last twenty years of his life—during the very peak of his mental powers—to a calm analysis of city planning problems.

He accumulated an unsurpassed amount of reference documents—all kinds of surveys, as well as accurate historical facts relating to the growth of cities from ancient times to the present day, the evolution and solution of their practical problems of circulation, trade, commerce and artistic adornment—all designed to give fame and thus contribute to the material and commercial welfare as well as add to the political power of a community.

Mr. Burnham's book on the Plan of San Francisco is well worth studying. His many other works, especially his book on the Chicago Plan, said to have cost \$150,000.00 to produce, are all available for study. Chicago, Cleveland, Washington and many other cities are rapidly bringing to practical use the dreams that Burnham dreamt for them. Why should not San Francisco realize some of these dreams?

We have a City Plan Commission, under it our City Engineer is making a plan for future development of the City. He is earnest and industrious, I hold him in the highest personal esteem—he is a competent engineer, but is he an expert city planner?

Charles Moore of Washington, D. C., Chairman National Commission of Fine Arts, for twenty years actively connected with city planning projects, paid a special visit, about two years ago, to San Francisco to go up on the Twin Peaks in the foot steps of the late D. H. Burnham so that he could visualize some of Burnham's dreams for San Francisco. We then went to the City Engineer's office and were shown the plans being made.

Mr. Moore asked where the Burnham plan was. "Oh!" they said, "It's up in the file room." Mr. Moore said "Why don't you put it up on the wall here and let it talk to you?" Phidias, blinded by a blind administration, cruelly blinded with red hot irons, then imprisoned, cast into a dungeon, his sight destroyed, but his soul exalted, his eyes put out

but not his vision, his body imprisoned but not the children of his brain, illustrates the fate of the Burnham Plan of San Francisco, which rests unheeded in the file room of the City Engineer's office in the oblivion to which it was consigned by our blind administration. You cannot expect more from your city government than its combined ability is capable of giving. The Chicago Commercial Club found that out and took matters into its own hands.

That is what we ought to do for ourselves. We ought to get the Commercial Club of Chicago to tell us how to do it.

It would be the soundest kind of business policy—the expense of any proposed improvement, instead of increasing the tax rate would increase the assessment roll.

How can you estimate the value of time? The telephone, telegraph, cable, wireless air mail plane, rapid transportation, increased facilities of traffic, such as bridges, etc., are an intangible asset, they possess a commercial value impossible to estimate.

That is an element in City Planning.

We have by nature the most picturesque site of any city in the world, but we are so used to it that we don't appreciate it.

I have seen the famous water fronts of most world cities—Naples, Genoa, Venice, the quays of Paris, the Thames Embankment in London, but no where is there such a prospect as ours, the Marina, the bay, the Marin Hills, are they not beautiful? Think of them—shall we allow any of them to be lost to us? Shall we allow the Marina to revert back to the shambles, shacks and quagmires of its former conditions?

Paris and its slums of the 17th century, and then London exceeding in squalor all other cities in its pre-Christopher Wren days, are now, in point of attractiveness, the marvels of the modern world. San Francisco's task in comparison is simple. Chicago, London, Paris, had nothing to begin with—San Francisco has everything. The trouble here is that we detract from rather than add to our incomparable heritage.

Our public work is not co-ordinated. The development and improvement of the city as a whole is under the direction of divided control. The War Department, the Harbor Commission, the Park Commission, the Supervisors, the Board of Public Works, to say nothing of private real estate promoters, all work independently of each other and none of them conform to a common plan. Maybe Boss Shepard was a realtor, but he made Washington; maybe Baron Haussman was a speculator, but he made Paris.

San Francisco doesn't need a boss, but it should adopt a plan and follow it.

Pericles, not for art's sake, but as a matter of pure statesmanship, made Athens beautiful, and Greece for more than 2000 years has been collecting the dividends.

As Mr. Burnham said: "Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty."

THE GARDEN



A NAKED, UNPLANTED HIGHWAY, SHOWING SCABS ON THE LANDSCAPE DUE TO CUTS IN GRADING AND LACK OF FOLIAGE. ON THE SAN JUAN GRADE.

CALIFORNIA HIGHWAY PLANTINGS

By Fred Hammarstrom*

California represents wonderful opportunities for the development of a remarkable highway system, and, in connection with this subject, it would probably be well for us to consider what has been done and what it is possible to do along these lines.

When our forefathers crossed the plains in their mad rush for gold into the West and into California, this movement brought to California a people who foresaw the richness of our mountains and the fertility of our valleys, and it is a remarkable fact that within a few years they transformed much of our State from a barren waste into a land of paradise and flowers. Naturally, the lumbermen and the miners remained in the mountains with the timber and the streams,—the ranchers went into the lowlands with

their rolling hills of greenery,—while the farmers took to the valleys with their smeltering heat. Seaports started along the coast. The summers brought intense heat into the valleys, and along the coast the winds came up and the fogs rolled in. In order to safeguard against these climatic conditions, windbreaks along the coast and shade trees in the valleys became an extreme necessity. The next generation saw our hills clothed with trees, and the roadways of our valleys provided with shade trees. Trees were brought from different climes—principally quick growing, in order to get the immediate results so as to make our state habitable and to produce the richness which our forefathers foresaw. The Eucalyptus in its many varieties was brought from Australia, and, together with our native Monterey pines and cypress, afforded excellent windbreaks. The Texas Umbrella, the Poplar, the Cot-

*Of MacRorie-McLaren Company.



ONE OF THE BEST EXAMPLES OF HIGHWAY PLANTING IN CALIFORNIA.
SCENE NEAR MILLBRAE, SAN MATEO COUNTY

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tonwood, the Elm, the Pepper, and several varieties of palms were introduced, and were planted for quick effects as avenue trees, so, as you see, our forefathers provided a skeleton of plantings as a necessity.

We may often see through our great State of California, many examples of plantings, not only along our present highways, but in more-or-less isolated farmsteads, beautiful specimens of trees and shrubs which have been planted forty to fifty years ago; but it appears that the intervening generation has neglected to do what should have been done along these lines. In the last few years, however, there has developed a tendency to improve the ranch farm which has naturally tended to improve the state highway.

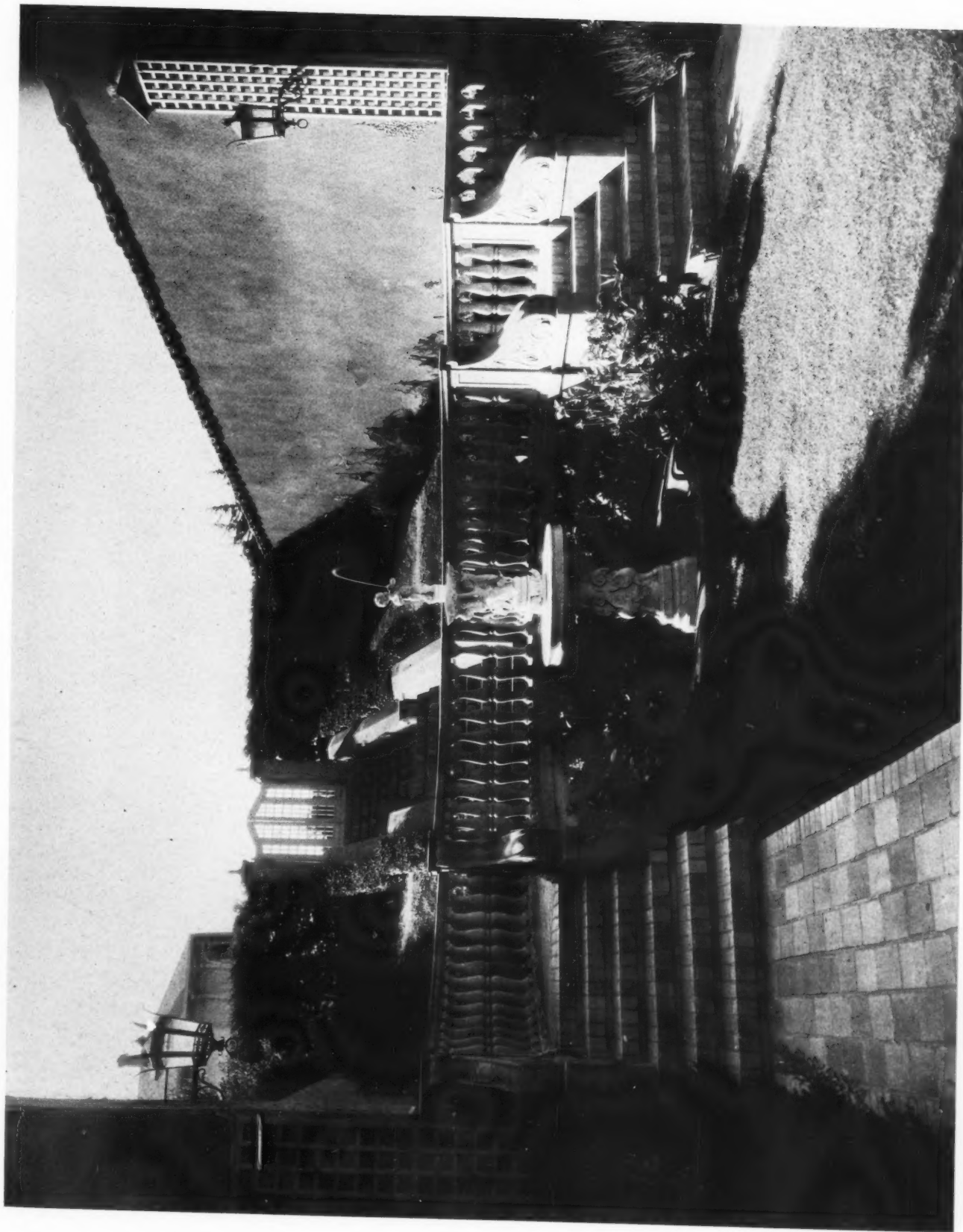
We of today must improve on the plantings and ideas of our ancestors and make of our highways things of beauty. Let us plant trees which many years of experience have taught us are best adapted to the climate of a particular locality. As we all know, California stretches over two extremes—from the frozen north to the torrid south; and this affords us the use of plant life from all corners of the globe. This very condition, with appropriate planting, should make our state a place of wonderment, as no other state has this double advantage. We should bear in mind that the planting of trees along our highways should conform with the natural surroundings so far as is possible. How many times do we see a straight line of plantings over our natural hillsides regardless of contour? Do we ever stop and consider how much more pleasing the effect would be if these same plantings were irregular, and carried out in points and bays with an occasional specimen tree intervening? Naturally, many of these plantings were placed along property lines and for protection; but now that they have attained their height and have served their purpose, there is no reason why the straight lines could not be taken off by additional irregular plantings.

We often drive down our large avenues and see a palm here, a pepper tree there, an elm, or an Australian Eucalyptus, as each owner of a lot has shown his preference to a certain variety of tree. How far more noble and impressive would the driveway be if it could be accentuated with some definite planting carried out by stately trees set at equal distances apart, carrying the eye along a vista centered on some structure or landmark! What is more picturesque or stately than our highway between Milbrae and San Mateo with the tall stately Eucalyptus fiminalis alternated with the Cork Elm and backed up by our native pines and cypress? This planting serves the double purpose of shade and windbreak. These trees were planted fifty years ago at the instigation and expense of Mr. D. O. Mills, Mr. W. H. Howard, and Mr. Alvinzo Hayward, who probably had visualized the future of the driveway and what was at that time known as the "County Road." The same scheme may be carried out in various ways, and on this scale let us picture an avenue of scarlet hawthorne alternated with black acacias or with horse chestnuts, while we might use on the same scale, camphors, grevillias, acacias or magnolias, which would provide a season of color and everlasting foliage, which we in California have an opportunity of obtaining. Our long summers and pleasing winters give us the possibility of occupying our country homes practically all the year round, so, instead of having deciduous trees predominate, let us use, as much as possible, evergreen trees and shrubs which will give us a substantial and pleasing effect all the year round.

We in California are a little bit too anxious for quick effects, but we will find that by proper selection, and with good judgment, we may obtain the same quick effects by judicious planting of trees and shrubs; utilizing the large deciduous plants with evergreens interspersed, and in time to come, gradually eliminating the deciduous plants and leaving the evergreens as permanent plants.



YOUNG SYCAMORES OR ORIENTAL PLANE TREES PLANTED ALONG HIGHWAY.



GARDEN, LOOKING FROM MAIN ENTRANCE.

RESIDENCE OF M. B. MOON, SAN FRANCISCO.

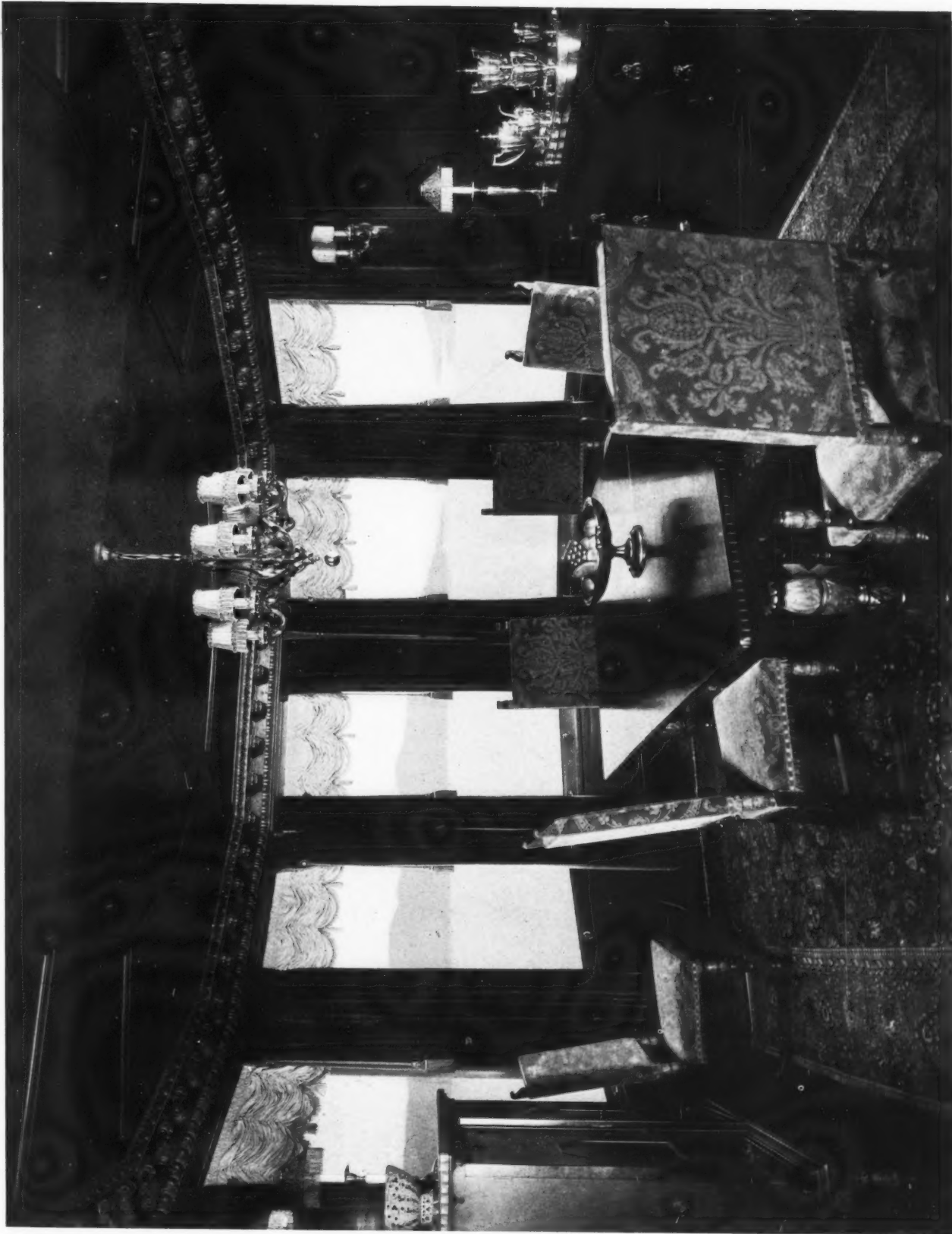
BLISS & FAVILLE, Architects.



BLISS & FAVILLE, Architects

GARAGE WING

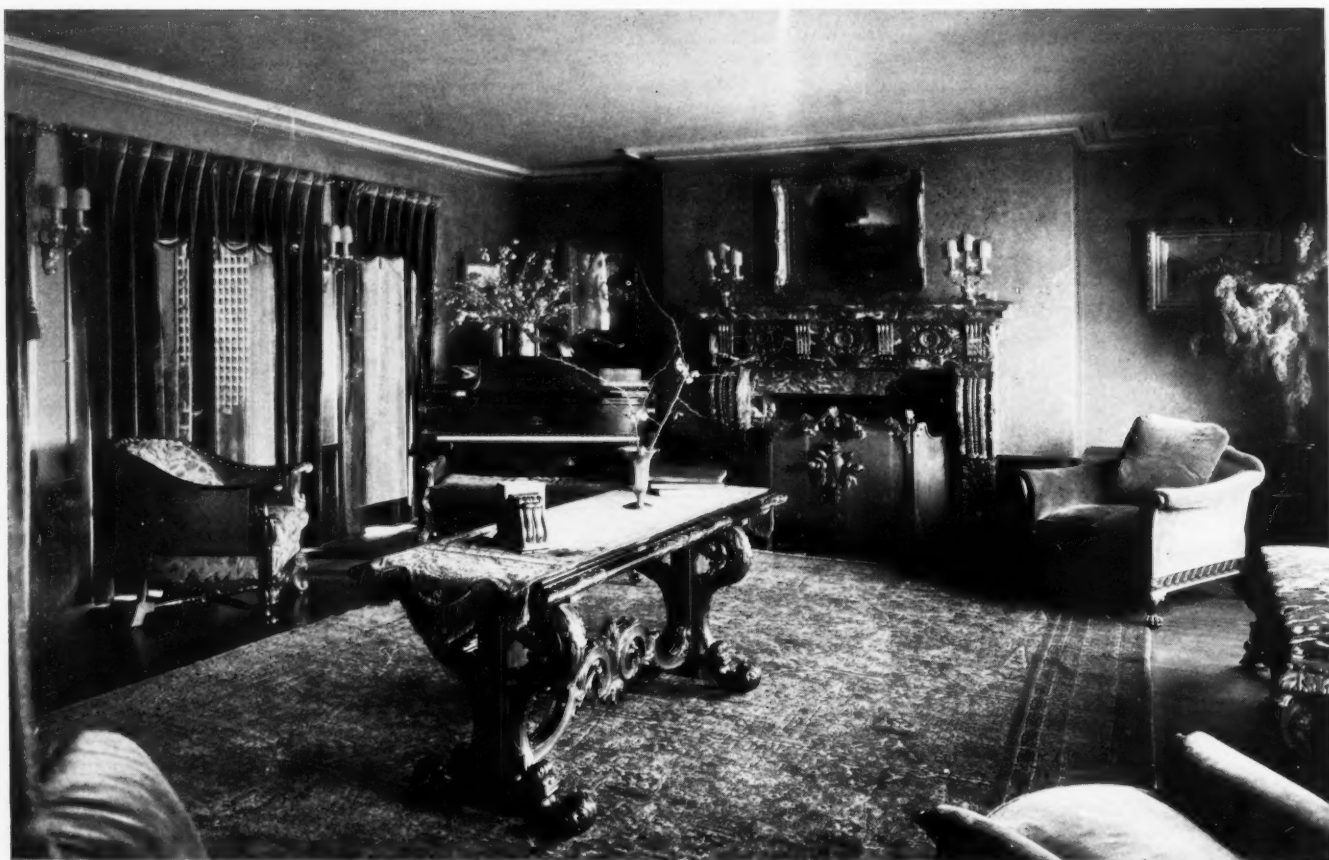
RESIDENCE OF M. B. MOON, SAN FRANCISCO.



BLISS AND FAVILLE, Architects

DINING ROOM

RESIDENCE OF M. B. MOON



LIVING ROOM.



RESIDENCE OF M. B. MOON, SAN FRANCISCO.

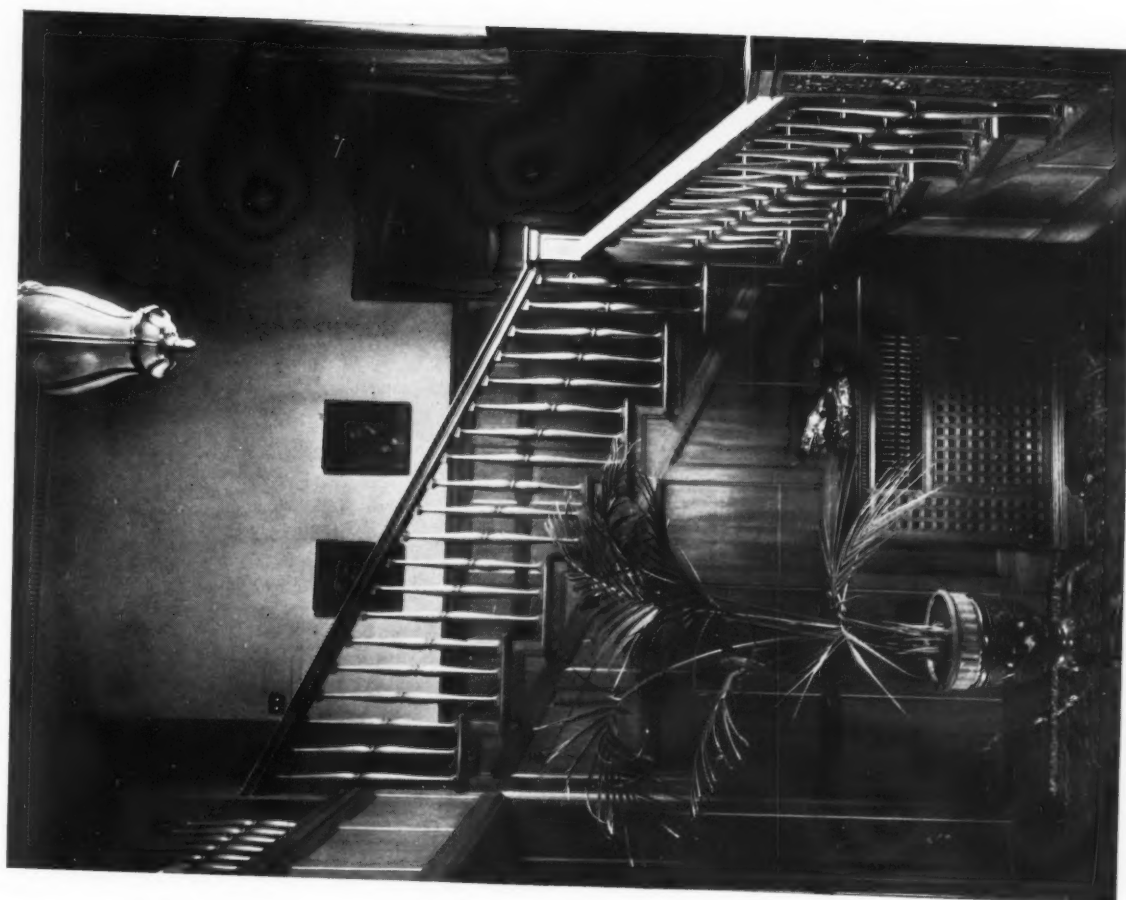
LIBRARY.

BLISS & FAVILLE, Architects.



GEORGE W. KELHAM, Architect.

MAIN ENTRANCE HALL.



RESIDENCE OF MRS. GEORGE W. KELHAM, SAN FRANCISCO.



RESIDENCE OF MRS. GEORGE W. KELHAM

EASTERN FACADE

GEORGE W. KELHAM, Architect



RESIDENCE OF MRS. GEORGE W. KELHAM

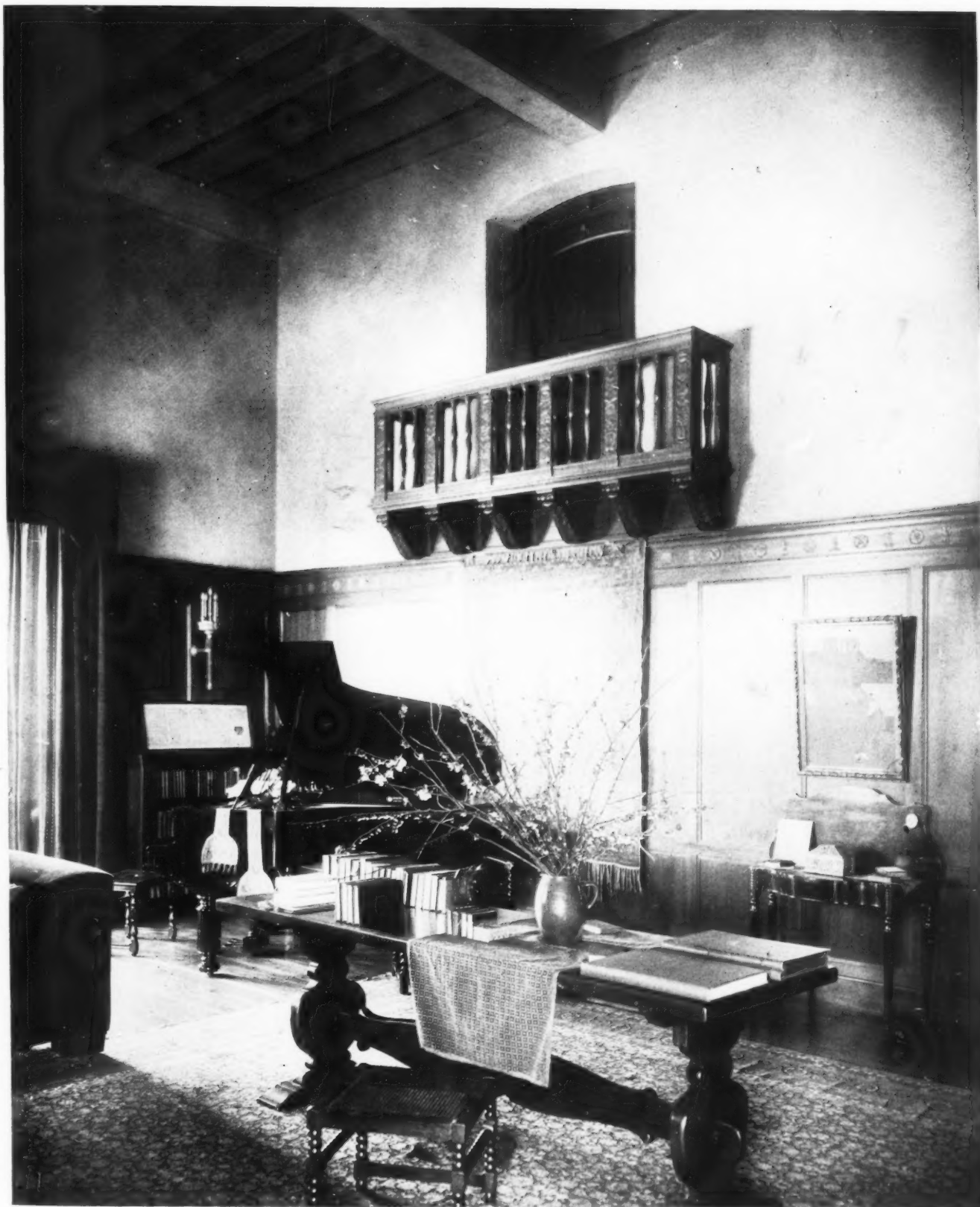
LIVING ROOM

GEORGE W. KELHAM, Architect



LIVING ROOM.
RESIDENCE OF MRS. GEORGE W. KELHAM, SAN FRANCISCO.

GEORGE W. KELHAM, Architect.



LIVING ROOM.
RESIDENCE OF MRS. GEORGE W. KELHAM, SAN FRANCISCO.

GEORGE W. KELHAM, Architect.



GEORGE W. KELHAM, Architect

DINING ROOM

RESIDENCE OF MRS. GEORGE W. KELHAM



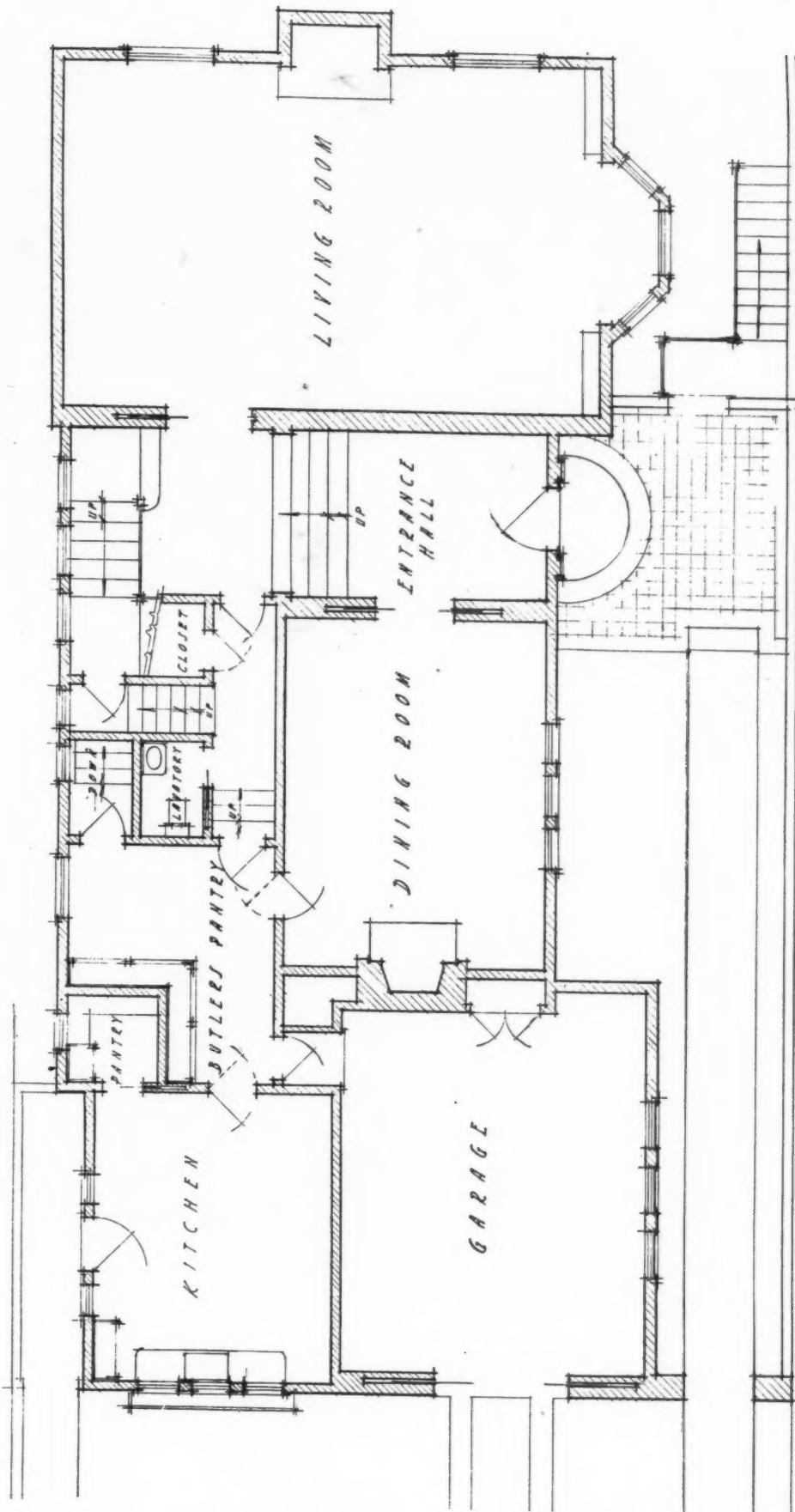
BALFOUR-GUTHRIE BUILDING, SAN FRANCISCO.

GEORGE W. KELHAM, Architect.



BALFOUR-GUTHRIE BUILDING, SAN FRANCISCO. ENTRANCE LOBBY

GEORGE W. KELHAM, Architect.



FIRST FLOOR PLAN

SCALE 1/4" = 1'-0"

RESIDENCE OF MRS. GEORGE W. KELHAM, SAN FRANCISCO.

GEORGE W. KELHAM, Architect.

INTERIOR DECORATION



JAVANESE CABINET OF THE SEVENTEENTH CENTURY.

FROM THE STUDIO OF VERMAAS & ERNST, SAN FRANCISCO.

JAVANESE ART DEVELOPMENT

By W. Remington Ernst*

Up till very recently the only oriental arts that attracted the attention of art dealers and collectors were the products of China, Japan, British India, Siam, Korea and Persia. For some unknown reason lovers of the antique in art passed by the creations of the people of the Dutch East Indies, and neglected to explore such places as Java and Borneo, where an extensive and original civilization flourished for many centuries, and where a large cultural development was known to exist.

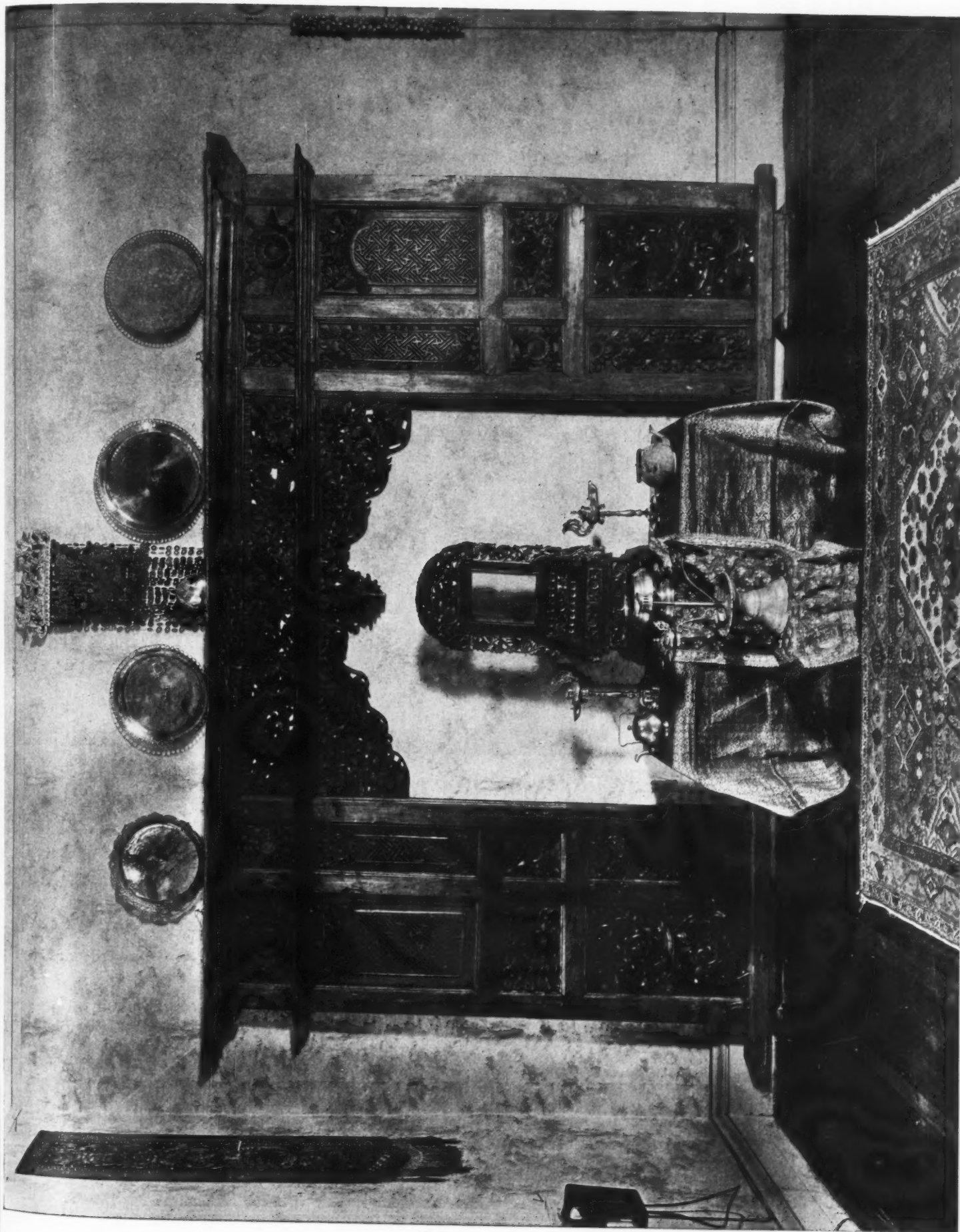
Perhaps one of the main reasons for this neglect was that the Javanese for the past one hundred years or more have let their art instincts deteriorate, and have failed to produce such specimens of the beautiful in metal work and

wood carvings as characterized their efforts previous to the period when the decline in art set in.

During the 16th and 17th centuries these brown people isolated from the rest of the world, worked independently, and contributed some really worth while decorative art to the world, with highly suggestive and original features, as an examination of some of their best antiques will disclose. The explanation of this period of production was that the Javanese seemed to come under the influence of that great wave of art and culture that swept the Indies about four hundred years ago.

Under the guidance of native princes, as the Sultans of Soerakarta and Djokjakarta and other powers of the prolific Modjapiat Dynasty, many very wonderful objects in fabric, brass, and most of all in wood carvings, showed

*Of Vermaas & Ernst, San Francisco.



JAVANESE GATEWAY OF THE SEVENTEENTH CENTURY. FROM THE STUDIO OF VERMAAS & ERNST, SAN FRANCISCO.
BRASSES AND SMALL ARTICLES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.



JAVANESE GATEWAY OF THE SEVENTEENTH CENTURY.

FROM THE STUDIO OF VERMAAS & ERNST, SAN FRANCISCO.

FRONT, MINIATURE OF TEMPLE, USED FOR WORSHIP.

an artistic feeling and power of expression in materials worthy of a more advanced civilization.

Using a native wood called Djattie, hard as teak and with the beautiful grain of San Domingo mahogany or camphorwood, these Javanese craftsmen with the most primitive tools, executed carvings that none of the modern carvers would even attempt, so wonderful is the design and so beautiful the tracery.

In design, as in Burma and China, the Javanese seem to adhere to a floral or scroll motif, and while it may suggest these other countries, a critical inspection soon discloses that it is distinctly and emphatically unique and individual.

Like all the immature nations, the Javanese artists seldom use figures, with the exception perhaps of some work from the island of Bali, where the fancy of the carvers seem to run towards the hideous, the barbaric and the grotesque. These efforts in a direction outside the native genius, however, are not comparable with the really beautiful creations in scroll and flowers.

One of the strange manifestations, showing the natural conservatism of all peoples, is that although the Dutch ruled Java for more than three hundred years, the native arts do not seem to have been influenced at all by European designs.

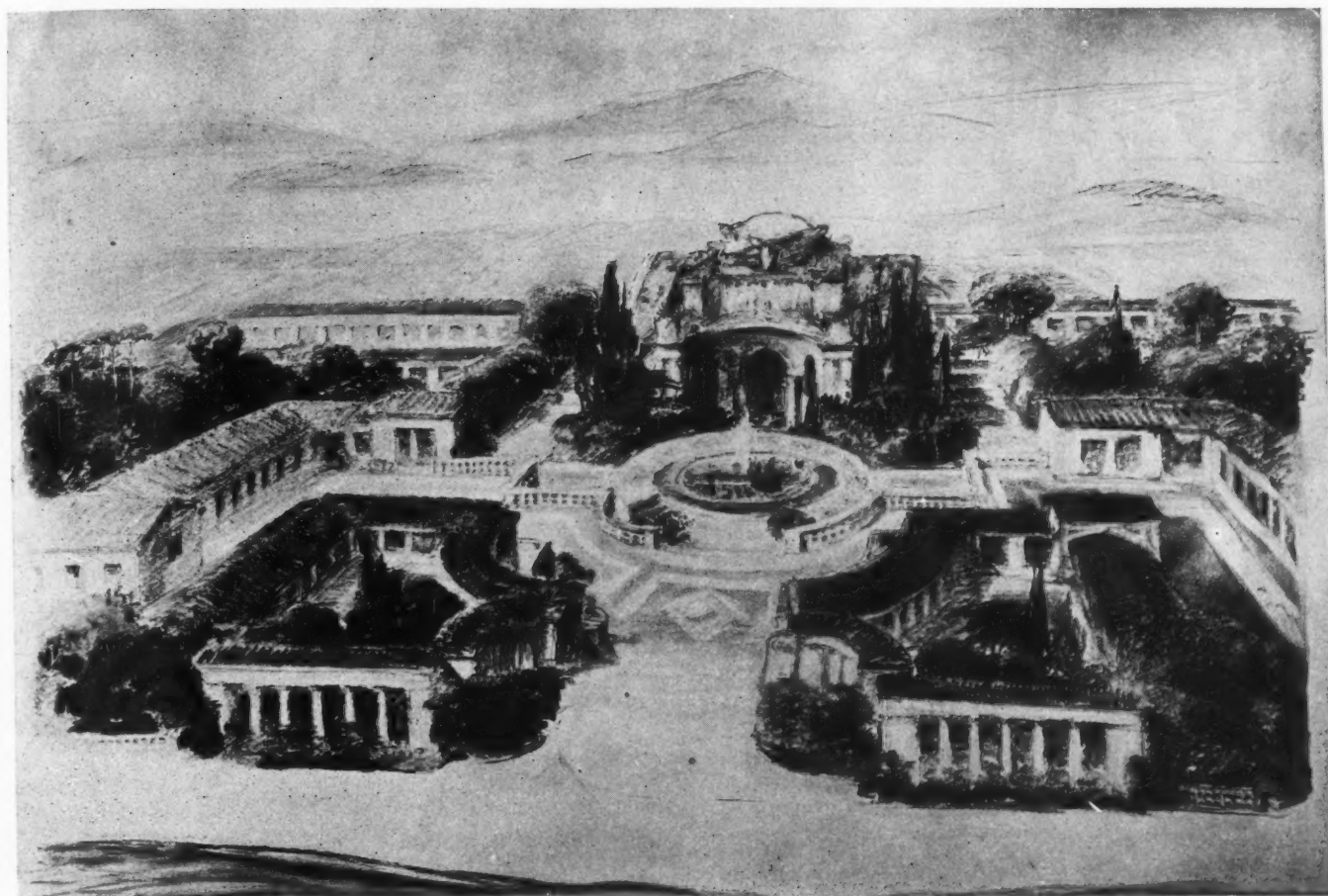
The Javanese woodwork is for the most part massive, but the writer has had in his possession many small and graceful pieces that undoubtedly should find their way into our best museums, not only because they stand for an original culture, a knowledge of which should be preserved, but also for art itself, because they reveal individual creations of the beautiful.

In the Rijks Museum in Amsterdam there is a fine collection of these carvings, including a cabinet and carved chest of exquisite workmanship.

The cabinet here illustrated was taken from the Palace of Bangalan in the island of Madoera, and the gates from the vicinity of Djokjakarta, and the writer believes them to be the only ones in America.

In collecting carvings from out of the way places in the Dutch East Indies it will be found that the native workmen have centered their efforts in the form of panels, chests, chests of drawers, cabinets, arches, gates and tables.

It is only with extreme difficulty that some of these antiques are recovered and brought to light, as they are not to be found in the shops of Batavia. The collector has to go often far into the interior to secure his prizes, but when they are found the discovery is well worth the trouble and expense, for here is something in the way of art and beauty that the centuries will preserve.



NATIONAL CONSERVATORY OF MUSIC

By Bernard R. Maybeck

The Fletcher Bill, now pending in Congress, provides for a National Conservatory of Music, with a branch in California. The accompanying sketch is a tentative design for that branch. It is, in fact, merely a preliminary study, subject to modification or elaboration as the detail is worked out. Its purpose is to show, first, a conservatory that will meet the needs and possess the dignity of a national institution; and, second, to express, insofar as it is possible, the spirit of California.

While climatic and other conditions are such that the structure might be located in Northern or Southern California, in the valleys or on the Coast, the particular site in Berkeley for which it was designed is truly ideal. On a slight elevation, directly opposite the Golden Gate, it overlooks a vast expanse of land and water. Nowhere is there a more inspiring panorama, and within this panorama is San Francisco Bay, most magnificent of harbors, and destined in the not distant future to be the greatest.

From the site in question four thoroughfares radiate to the campus of the University of California, and the longest of these thoroughfares is two blocks. The immense facilities of the University, now the largest in the world, would thus be at the disposal of the conservatory. Of particular value would be the great library with its hundreds of thousands of volumes, the innumerable special courses available for balancing a musical with a general education, and, perhaps most of all, the intimate contact with a great body of students in an atmosphere of youthful enthusiasm and aspiration. Nor would such contact be a one-sided affair. The musical tastes and standards of the ten thousand stu-

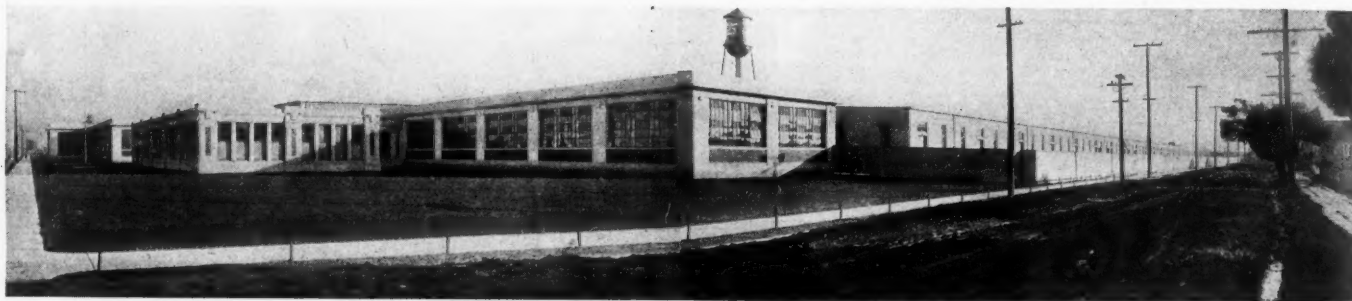
dents of the University would unquestionably be influenced for the better, and this influence would eventually extend to the remotest hamlets from which these students came.

In looking at the drawing one is supposed to be looking down from a slightly higher elevation some distance away. From that position one may observe the arrangement of the several groups of buildings, their relation to one another, the connecting galleries and courts, and the panorama of the bay beyond. The central building is a music hall. It is intentionally of small proportions, being designed to accommodate only a few hundred. It would be limited to lectures, recitals, concerts, and other student affairs in which stage practice and repertoire were the ends sought, leaving it to the theaters of San Francisco, Oakland and Berkeley to supply larger needs in opera and the drama. The rear of the music hall is shown. In this way, by opening doors at the back of the stage, the same stage and its equipment would be available for use in connection with a large outdoor theater (seen in the center) where thousands might assemble.

The studios are arranged in groups, being connected by interior galleries. Class-rooms, practice-rooms and administration quarters may be arranged as desired. Their size would vary with their character and all would be of ample proportions. This arrangement of the studios gives them an isolation such as cannot be obtained in the usual factory type of studio building, and this isolation would be increased by the use of sound-proof walls. No living quarters are provided, as such an institution should be for working purposes only.

(Continued on Page Fifty-eight)

GENERAL BUILDING NOTES



AMERICAN CAN COMPANY PLANT.

OAKLAND, CALIFORNIA.

INDUSTRIAL BUILDINGS

The relation which industrial building bears to building construction in general is not fully appreciated. Architects have not entered this field to any extent, and yet its size and nature certainly justify the use of trained experts.

From the owners' standpoint, there are many purely selfish reasons for employing architects. The advertising value of a substantial, attractive building is great; as a rule, there is an inseparable connection in the mind of the public between a fine building and fine goods, and vice versa.

The welfare of employees is now probably the greatest factor in efficient production. Besides provision for light, ventilation, safety, sanitation and comfort, the influence of attractive surroundings on the esprit de corps of employees is recognized as not imaginary, but of very real importance. When factory "improvements" are made, the term is significant.

The effect of fine industrial buildings and property upon the general prosperity of a community is well known, and the increased general prosperity in turn benefits the factory owners. This is being realized more and more, and the small extra cost of architectural services has been considered well worth while, resulting in both pride and profits to owners, workmen and the public.

For example, as a demonstration of the local industrial problem, records of new factory buildings in Oakland, Cal., during 1920, have been compiled. The total cost of new building in Alameda County during last year was about nine and a half millions; over two millions of this was for factories. Here is food for thought, and an opportunity for architects to perform a function of public value, that should not be neglected.

OAKLAND FACTORY PERMITS FOR 1920

January

- Bright & Miller, ice chest, 224 2nd St., Oakland; \$1,500.
- California Peanut Company, 2-story brick add., 20th St. and San Pablo; \$8,000.
- California Peanut Company, 3-story brick add., 20th St. and San Pablo; \$7,500.
- H. G. Prince & Co., 1-story brick add., 11th St. and 29th Ave.; \$600.
- Chevrolet Motor Company, alterations, Foothill Blvd. and 64th Ave.; \$1,000.
- Thomas-Body Company, 1-story concrete cannery, 19th Ave. and Livingston; \$28,000.
- Union Blind and Ladder Co., 1-story factory add., Peralta and Watts Sts.; \$2,750.
- Pacific Coast Rattan Company, alterations, E. 14th St., bet. 36th and 37th Aves.; \$1,000.
- Kronke Tent and Awning Co., alterations, 313 Broadway; \$150.
- Novelty Products Co., 1-story factory, Lowell and 61st Sts.; \$600.
- Standard Underground Cable Co., steel tank tower, 1050 1st St.; \$4,000.
- Danbury Hat Works, alterations, 1214 Franklin St.; \$200.

February

- Pacific Rattan Co., 1-story furniture factory, E. 14th St. and 37th Ave.; \$10,000.
- Novelty Products Co., 1-story factory, 61st and Lowell Sts.; \$700.
- N. W. Norton Mfg. Co., 1-story reinforced concrete factory, E. 10th St. and 31st Ave.; \$14,000.
- Economy Mills, 1-story brick factory, High St. and S. P. R. R. tracks; \$8,694.
- Fageol Motors Co., 1-story addition, Hollywood Blvd. and 107th Ave.; \$600.
- National Ice Co., roof repairs, Myrtle, 100 N. 1st St.; \$300.
- Best Steel Casting Co., addition to foundry, 105th Ave. and Edes; \$10,000.
- National Ice and Cold Storage Co., 3-story cold storage plant, 1st and Market Sts.; \$150,000.
- Novelty Products Co., 1-story factory, 61st and Powell Sts.; \$780.
- Burdett Oxygen Co., alterations, 3rd and Adeline Sts.; \$200; 1-story office, De Fremary Wharf; \$200.

March

- H. Jones Co., 1-story concrete boiler house, 29th Ave. and Elmwood; \$9,000.
- Independent Paper Stock Co., 1-story brick warehouse, 20th and Peralta Sts.; \$20,000.
- Standard Brass Casting Co., brick ass., 3rd and Jefferson Sts.; \$2,000.
- Aluminum Products Co., 1-story add., E. 11th and 3rd Ave.; \$5,000.
- Standard Brass Casting Co., 1-story shed, 3rd and Jefferson Sts.; \$700.
- National Lead Co., alterations, 47th Ave. and E. 10th St.; \$200.
- Pacific Coast Canning Co., 1-story store, 12th and Wood Sts.; \$500.
- Chevrolet Motor Co., 1-story shed, Fairfield and 69th St.; \$200.
- National Ice Cream Co., 1-story shed, 3rd St. and Cypress; \$500.
- H. O. Prince Canning Co., 1-story con. warehouse, 27th Ave. and E. 11th; \$61,000.
- C. & O. Lumber Co., 1-story planing mill, foot Kirkham St.; \$2,000.
- Oakland Brewing & Malting Co., 1-story distillery, Linden and 26th Sts.; \$350.
- Moore Shipbuilding Co., 1-story add., foot of Adeline St.; \$4,500.

April

- California Pack. Corp., 1-story brick warehouse, Beach and Hal-leck Sts.; \$20,000.
- Crystal Laundry Co., alterations, 2307 Chestnut St.; \$1,125.
- Moore Shipbuilding Co., 1-story shed, foot Adeline St.; \$2,500.
- California Pack. Corp., 1-story warehouse, Myrtle St., bet. 1st and 2nd Sts.; \$3,000.
- Pioneer Brass Works, 1-story add., 976 23rd Ave.; \$500.
- California Paint Co., brick add., 11th and Pine Sts.; \$800.
- Duner-Matheny Sash and Door Co., 1-story shed, 14th St. and 42nd Ave.; \$225.
- American Can Co., steel tank tower, 37th Ave. and E. 8th St.; \$4,650.
- Western Box Co., alts., 5th and Adeline Sts.; \$500.
- Baird-Bailhache, 1-story brick factory warehouse, 26th St. and Adeline; \$16,000.
- Parr Terminal Co., 1-story freight shed, Key Route Basin; \$63,500.

THE BUILDING REVIEW



COAST TIRE AND RUBBER COMPANY PLANT.

OAKLAND, CALIFORNIA.

May

Bay Engineering Co., 2-story concrete machine shop, 14th and Jefferson Sts.; \$14,000.
California Pack. Corp., 1-story brick boiler house, 3rd and Filbert Sts.; \$6,000.
L. D. Allen, 3-story concrete automobile sales bldg., 21st and Webster Sts.; \$100,000.
Union Const. Co., 3-story mold loft, Key Route Basin; \$30,000.
Hy Press Mfg. Co., alterations, 411 Wenster St.; \$480.

June

Barrell Syrup Co., 1-story factory, High St. at S. P. tracks; \$4,000.
Audiffred Estate, 1-story con. warehouse, 3rd and Jefferson Sts.; \$18,000.
National Ice Co., 3-story concrete ice plant, Market and 1st Sts.; \$10,000.
Coast Tire and Rubber Co., 1-story concrete tire factory, 48th and 50th Ave., E. 10th and 12th Sts.; \$250,000.
California Pack. Corp., 1-story 3-room nursery, 40th and Hal-leck; \$2,000.

July

Rhodes-Jamieson Co., repairs and bunkers, Water St., bet. Broad-way and Franklin St.; \$20,000.
California Peanut Co., 3-story con. factory bldg., 20th St. and San Pablo; \$73,173.
H. F. Dugan Co., 1-story warehouse, cor. of High St. and Alame-da Ave.; \$5,200.
Western Milling Co., 6-story reinforced concrete warehouse, Tidal Canal, bet. Ford and Boehmer St.; \$150,000.
Western Milling Co., reinforced concrete grain elevators, Tidal Canal, bet. Ford and Boehmer Sts.; \$300,000.
Moore Shipbuilding Co., 3-story reinforced concrete shop bldg., foot of Adeline St.; \$105,000.
California Cotton Mills, 1-story brick factory bldg., 22nd Ave. and Cotton St.; \$25,000.
Western Fuel Co., 1-story coal shed, Oak St., bet. 2nd and 3rd Sts.; \$500.

August

Jos. R. Kaelin, 1-story concrete machine shop, 3rd and Clay Sts.; \$13,000.
Edw. C. Graff, 1-story hollow tile bakery, Grand and Santa Clara Aves.; \$10,000.
Howard Warehouse, 1-story warehouse, foot Market St.; \$22,000.
Hoff Magnesite Co., dust bin, foot of 22nd Ave.; \$120.
Valley Creamery Co., alterations, 477 21st St.; \$15,000.
Pacific Gas and Elec. Co., concrete foundation, 1st and Jeffer-son; \$13,000.
The General Accessories Corp., 1-story elec. foundry, Adeline and 33rd Sts.; \$4,000.
Coast Tire and Rubber Co., 2-story reinforced con. office bldg., E. 12th and 50th Ave.; \$40,000.
Coast Tire and Rubber Co., 1-story reinforced con. garage, 55th Ave. and 10th St.; \$5,000.

Coast Tire and Rubber Co., 1-story reinforced con. lavatory, E. 10th and E. 12th, 48th and 50th Aves.; \$6,000.
California Pack. Corp., 1-story brick and con. printing plant, 1st St. and Myrtle; \$20,000.
Pacific Coast Shredded Wheat Co., tank tower, 50 Market; \$1,100.
Howard Co., alter., 1st St. bet. Myrtle and Filbert Sts.; \$800.
Howard Co., track scale and pit, 1st St. bet. Myrtle and Filbert; \$7,840.

September

Lawrence Reynolds Co., 1-story factory, Western Waterfront; \$2,000.
California Cotton Mills, 1-story factory, Livingston and Cotton; \$4,000.
Standard Fence Co., 1-story warehouse, concrete, 50th and Low-ell Sts.; \$25,000.
Geo. H. Roos, 1-story reinforced con. store bldg., 21st and Broad-way; \$27,500.

October

California Pack. Corp., 3-story reinforced con. warehouse, 1st and Myrtle Sts.; \$35,000.
Parr Terminal Co., 1-story restaurant, Goss and Embarcadero; \$1,000.
Pacific Coast Canning Co., 1-story shed, 11th St. and Pine; \$750.
Barrell Syrup Co., 1-story boiler house, 800 High St.; \$200.
Bekins Storage Co., 1-story shed, 22nd and Brush; \$3,700.
Novelty Products Co., 1-story factory, 61st St. and Lowell; \$500.
P. G. & E. Co., 1-story add., Water and Jefferson; \$27,000.
Oliver Mfg. Co., 1-story warehouse, 5th and Jackson Sts.; \$7,000.
Dineen Marble Works, 1-story add., 40th and Grove Sts.; \$200.

November

Parr Terminal Co., 1-story warehouse, Western Waterfront; \$7,000.
California Cotton Mills, 1-story add., Kennedy and Railroad; \$800.

December

Pacific Gas and Elec. Co., 1-story shed, Water St. bet. Jefferson and Grove Sts.; \$2,500.
The Shartzer Illuminated License Plate Co., 1-story office bldg., 19th Ave. and S. P. R. R. Tracks; \$9,000.
Standard Fence Co., 1-story shed, 61st and Lowell; \$500.
Premier Machine Co., alter., 2201 E. 22nd St.; \$125.
Pacific Gas and Elec. Co., con. foundation, 1st and Jefferson Sts.; \$10,000.
A. W. Palfreyman Packing Co. (Jones Co.), frame tank tower, 29th Ave., opp. E. 11th St.; \$10,000.
Pacific Coast Shredded Wheat Co., concrete grain bins, Poplar and 14th Sts.; \$44,500.
Walnut Grove Creamery Co., 1-story add., 45th and Market Sts.; \$1,500.
Novelty Products Co., 1-story shed, 61st and Lowell Sts.; \$650.
Bright & Miller, brick add., 220 2nd St.; \$850.
Fageol Motors Co., 1-story shed, Hollywood Blvd. bet. 106th and 107th Aves.; \$2,000.
The Coast Tire and Rubber Co., concrete boiler house, 48th and 50th Aves., E. 10th and E. 12th Sts.; \$16,000.

EDITORIAL

Regular monthly publication of the "Building Review" is resumed with this issue. After the sudden and regrettable death of Mr. L. A. Larsen, it was necessary to reorganize the publishing staff. The editors believe that the present outlook justifies an optimistic program; that there exists in this field a fine opportunity for service to the profession, the building industry, and the public. It is not alone in the older parts of the country that the standard of building has risen; it will be the effort of the "Building Review" to reproduce good work throughout the West by illustration and article, as adequately as possible, with constructive criticism, and without prejudice.

During the recent visit of President Kendall and Director Kohn of the American Institute of Architects to this coast, keen interest was aroused by their description of the movement originating in New York, which has led to the formation of a National Congress of the Building and Construction Industry.

There has been a steadily growing recognition of the need for co-operation between the various parts of the Building Industry, to prevent friction and ensure the smooth running of that great machinery; to recognize the functional responsibility of every part of the industry for the whole. Over a year ago we called attention in these columns to the advocacy of a National Building Guild in England. That is practically what is now proposed in this country; an institution to discover the causes affecting a satisfactory supply of material, labor and craftsmen. To this end delegates will convene from seven elements of the industry; architects, engineers, general contractors, subcontractors, material manufacturers, material dealers and labor, with the addition of representatives of speculation and investing builders and the Trade Press.

To quote from the printed announcement, the purpose in bringing together representatives of the various elements is "to do jointly certain vitally necessary things which can only be done by a united industry; for example:

"To make a scientific survey of the needs of the industry in workers and of how these needs can be met; to study the present methods of training and enlisting personnel; and to discover and correct the causes of the progressive decline in the supply and quality of workers in the industry.

"To study the needs of the industry and the sources of supply of raw materials and manufactured products; the quantities of such now available, and to determine the national requirements of the construction in 1921 and suc-

ceeding years. * * * * * How is the industry to prepare itself to meet the demand for structural materials; a demand not potential but which will become real when the vast amount of projected work is released? In the future, how shall the industry escape the stifling effect of both under production and over production?

"How is an adequate supply of skilled craftsmen in the several trades to be provided and maintained?

"How is genuinely co-operative effort by employers and wage earners (whether the wage earners are organized or unorganized) to be substituted for the antagonism which, in the past, has checked production?

"How shall abundant credit resources be made available, at reasonable cost, to the industry, in order that it may function in satisfying public need?

"How shall the industry be led to adopt a uniform and equitable policy in bidding and with respect to contract terms and conditions?

"How shall the proper and economical functions of the respective elements of the industry be defined, and how shall performance be assured in order that maximum efficiency may be attained."

If this Congress can become a brain and eyes for the industry, for securing facts, for thinking and planning, using local committees similarly constituted as hands for whatever action may be advisable, it bids fair to solve the difficult problem of assembling the separate groups into a functioning, co-ordinating body. To call this a crisis is not an exaggeration. The building industry is practically paralyzed today. Its elements pull apart instead of together. An attempt to bring them into a working relationship, "on the level," as Director Kohn emphasized, will be welcomed and should be actively supported by every member of every element concerned. Success will be to the interest, both of the industry and of the general public.

Mr. Oswald Speir died on the train en route from New York to Chicago on February 2, 1921. Mr. Speir will be remembered as being connected for many years with the organization of Gladding, McBean & Co. in this city, and for the last three or four years their representative in Los Angeles. In June of 1920 Mr. Speir was selected to serve as the managing director of the National Terra Cotta Society, with offices in New York City, and it was while on his way to attend the annual meeting of this society in Chicago that he passed away.

(Continued from page 55)

It will of course be understood that this sketch is only a suggestion. It is in no sense official and will not bar any architect from submitting a design of his own when designs are called for. There is a general and growing feeling that the proposed conservatory should be in close proximity to the University, and it was for the purpose of co-operating in the movement to put it there that the sketch was made.

A certain color scheme would be followed—something that would catch the first rays of the California sun coming up over the Berkeley Hills and hold them like a memory after it had sunk in the Golden Gate. By using tinted

mortar and tile roofs the colors would blend more and more harmoniously with time. The life of the structure would be practically unlimited.

Until the detail is worked out to comply with requirements as yet unknown, it is of course impossible to estimate with any accuracy the cost of such a project. It may be said, however, that with the minimum amount of steel work needed for the central building and the shallow foundations under the studios, together with the moderate cost of the property compared to that of an equally desirable site in the heart of our larger cities, the total cost of the conservatory would be very reasonable.

THE BUILDING REVIEW

ARCHITECTURAL DIRECTORY

For the benefit of readers and advertisers we will publish each month a portion of the revised list of Architects, Designers and Architectural Engineers of the Western States.
(For information concerning copies of the complete list write "The Building Review".)

CALIFORNIA

- Alhambra**
C. L. Wilson, 5 South Garfield Street.
- Bakersfield**
O. L. Clark, Brower Building.
C. H. Bigger, Morgan Building.
- Berkeley**
B. R. Maybeck, La Loma and Buena Vista Streets.
R. G. Officer, Berkeley Bank Building.
J. W. Plachek, 2014 Shattuck Avenue.
W. J. Ratcliff, Jr., First National Bank Building.
J. H. Thomas, First National Bank Building.
Harris C. Allen, 2514 Hillegass Avenue.
W. C. Hind, 2019 Channing Way.
- Bishop**
G. Clements & Co., care S. S. Power Company.
S. J. Pillar.
- Blythe**
Albert G. Wright.
- Burlingame**
E. L. Norberg.
- Calexico**
R. E. Swearington.
- Chico**
A. J. Bryan, 1044 Sixth Street.
Chester Cole, Waterland Building.
- Colusa**
S. S. Gould.
R. I. Holt.
- Concord**
Francis W. Reid, East Street.
- Corona**
Leo Kroonen, 524 West Seventh Street.
- Covina**
E. C. Kent.
- El Centro**
Don W. Wells, Security Bank Building.
S. B. Zimmer, El Centro Bank Building.
- Eureka**
F. T. Georgensen, Georgensen Building.
Jacobs, Ackerman & Crozier.
- Fresno**
Coates & Traver, Rowell Building.
R. F. Felchlin Company, Bank of Italy Building.
Glass & Butner, Cory Building.
R. B. Hotchkin, Rowell Building.
E. J. Kump, Rowell Building.
E. Mathewson, Cory Building.
Swartz & Ryland, Rowell Building.
- Glendale**
C. W. Kent & Son, 131 South Brand Street.
- Grass Valley**
E. A. Schumacher.
- Kingsburg**
Anton Johnson, Kingsburg Bank Building.
- Lindsay**
A. P. Moore.
- La Mesa**
Harrison Albright.
- La Crescenta**
C. A. Creeth.
- Long Beach**
H. A. Anderson, Palace Theater Building.
W. H. Austin, National Bank Building.
F. H. Gentry, Marine Bank Building.
F. L. Lindsay, Marine Bank Building.
H. H. Lockridge, 111 East Ocean Avenue.
J. H. Roberts, Marine Bank Building.
P. W. Ehlen, 1344 East Ocean Avenue.
S. W. Fink, 425 Cedar Avenue.
Nat Piper, 12 Locust Avenue.
G. H. Kahrs, 12 Locust Avenue.

(Continued next month)

UNIVERSITY OF CALIFORNIA EXTENSION DIVISION

Meeting a demand for special instruction in reinforced concrete construction, the Extension Division of the University of California started a class in that subject in San Francisco on Wednesday, February 2, at 7:15 p. m. The class meets at 1337 Sutter Street, Emanu-El School Building, and the instructor is A. J. Eddy, construction engineer with the Standard Oil Company, formerly professor of civil engineering at the University of California.

The study is intended for men with some experience in mechanics and structural engineering. It is planned particularly for draftsmen, architects, engineers and contractors, and the class sessions of two hours one evening a week for eight weeks will be devoted to lectures and discussions of the application of mechanics to concrete structures, including beams, columns, floors, etc.

Registrations may be made for the course now at the San Francisco office of University Extension, 140 Kearny Street, or at the offices in Room 301, California Hall, Berkeley.

Among the topics to be discussed are: bending moment and shear; resisting moment; fiber stresses, columns, comparison of wood and steel with reinforced concrete beams; properties of concrete, general theory of reinforced concrete beams; derivation of formulas; T-beams; concrete columns; reference works.

CATALOGUES WANTED—Architect Frank H. Paradise, Pocatello, Idaho, requests catalogues and samples of material houses, particularly those from firms and representatives from the West Coast and Intermountain States.

ARCHITECTURAL DESIGNER

The United States Civil Service Commission announces an open competitive examination for architectural designer. Two vacancies in the Philippine service, each at \$4,000 a year, and vacancies in positions requiring similar qualifications, at this or higher or lower salaries, will be filled from this examination, unless it is found to the interest of the service to fill any vacancy by reinstatement, transfer or promotion. Employees in these positions will be allowed necessary expenses when absent from headquarters in the discharge of official duties. Applications will be rated as received until June 1, 1921. Applications for information concerning examinations for the Philippine service should be addressed to the Civil Service Commission, Washington, D. C.



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OFFICIAL NEWS OF PACIFIC COAST CHAPTERS, A. I. A.

Special Meeting, February 10, 1921

A special meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the San Francisco Architectural Club on Tuesday evening, February 10, 1921, at 8 p. m. to meet President J. H. Kendall and Director Robert D. Kohn. The meeting was called to order by the President, Mr. George A. Applegarth. The following members and guests were present:

Guests: J. H. Kendall, Robert D. Kohn, Mr. Molera, Mr. Donaldson of Vancouver.

Members: George A. Applegarth, Morris M. Bruce, W. B. Faville, George B. McDougall, William Mooser, Arthur Brown, Jr., Arthur T. Ehrenpfort, C. A. Meussdorffer, Sidney B. Newsom, John Bakewell, Jr., G. A. Lansburgh, J. S. Fairweather, William A. Newman, Harris C. Allen, George W. Kelham, Ernest A. Coxhead, J. W. Dolliver, John J. Donovan, Edward G. Bolles, James T. Narbett, Henry C. Smith, A. G. Headman, J. F. Dunn, Albert Schroepfer, Charles W. McCall, J. G. Howard, S. Schnaittacher, John Reid, Jr.

General Business

President Applegarth addressed the meeting and referred to the resolution just passed by the Chapter on Competitions and Fees.

The chair then introduced President J. H. Kendall of the American Institute of Architects, who spoke on the Institute's view of Competitions and Fees.

The chair then introduced Director Robert D. Kohn, who spoke on the National Congress of the Building and Construction Industry now being organized throughout the country.

The following resolution was duly seconded and carried:

Resolved, That it be the sense of this Chapter in meeting assembled, that in the Circular of Advice and Information on Architectural Competition, Document Series A-No. 114, where any reference is made to the status as to qualification of any architect entering the "open" stage of a competition the same be and is hereby repealed and stricken from said document.

The claim being made, that first where an owner desires to take advantage of the "open" form, said owner must assume all obligations as to qualifications of those entering the competition, and also on the presumption that any architect who is able to win "first prize" in an "open" competition should be given credit of being able to carry the same to completion and is therefore entitled to the award and the entering into the agreement for services, to be rendered under Article 11, Page 14, and on Page 16, Typical Form, all as enumerated in said Circular of Advice, known as A. I. A. Document Series A No. 114.

Adjournment

There being no further business before the Chapter, the meeting adjourned at 10 p. m.

Approved February 17, 1921.

J. S. FAIRWEATHER, Secretary.

Regular Meeting, February 17, 1921

The regular meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the San Francisco Architectural Club on Thursday evening, February 17, 1921, at 8 p. m. The meeting was called to order by President George A. Applegarth. The following members were present:

Messrs. George A. Applegarth, J. W. Dolliver, Morris M. Bruce, Ernest A. Coxhead, John Reid, Jr., Smith O'Brien, W. B. Faville, William Mooser, J. Stewart Fairweather.

Minutes

The minutes of the meeting held on January 20, 1921, and special meeting of February 10, 1921, were read and approved.

Unfinished Business

No unfinished business was taken up.

General Business

Letter from E. C. Kemper, regarding \$25,000 Educational Fund, referred to Mr. Ernest A. Coxhead.

Letter from Boston Chapter on education project referred to Committee on Education.

Letter from Committee on Small Houses ordered filed. Any member interested can read same at Secretary's office.

Adjournment

There being no further business before the Chapter, the meeting adjourned at 10 p. m.

Subject to approval.

J. S. FAIRWEATHER, Secretary.

WASHINGTON STATE CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

26th Annual Meeting, 265th Meeting

Minutes of the 265th meeting, held Thursday, January 6, 1921, at 6 p. m., at the Pig'n Whistle.

Present: Alden, Baeder, Brust, Cote, Field, Gould, Huntington, Loveless, Naramore, Schack, Sexsmith, Storey, Willcox, Ziegler, Merriam, Holmes.

Guest: John Donovan, Oakland, Cal.

Minutes of previous meeting read and approved.

Mr. James Stephen of the firm of Stephen, Stephen & Brust, who recently resigned from the Institute, was unanimously elected an honorary associate of the Chapter.

Moved by Mr. Loveless and seconded by Mr. Huntington, that the report of the Committee on Professional Practice relative to minimum fees on state work be reconsidered. Carried.

Moved by Mr. Field, seconded by Mr. Loveless, that the above-mentioned committee report be accepted. Carried.

Moved by Mr. Willcox, seconded by Mr. Merriam, that the committee report above-mentioned be approved and adopted by the Chapter and referred to the Legislative Committee to present to the proper persons in the State Legislature and seek its adoption as a law.

Mr. Loveless, for the Committee on the Annual Meeting, read a list of prospective members who would be invited to attend the annual meeting. President Alden read a list of tentative guests to the annual meeting. General discussion as to the program followed.

President Alden announced that the Chapter had been invited to join the National Council of Architectural Registration Boards as an associate member. Mr. Baeder spoke in favor of joining. Moved by Mr. Naramore, seconded by Mr. Baeder, that the Chapter make application for membership. Carried.

At this point Mr. John Donovan of Oakland was introduced by the President and for about twenty minutes Mr. Donovan gave an interesting account of his experiences in the practice of architecture in Oakland, both privately and for the city government. He complimented the Chapter in regard to the fine spirit shown in honoring Mr. Stephen and upon its true spirit of co-operation in its support of Mr. Naramore in his recent difficulty with a member of the School Board. Mr. Donovan also told a funny incident in connection with the construction of the Oakland Auditorium where he attempted to design a truss which would carry elephants.

Mr. Alden reviewed his trip East to St. Louis, where he had attended a meeting of the Board of Directors of the Institute. He spoke of his visit en route, at Walla Walla and in Spokane, where he had luncheon with the Chapter of Architects, at which time they discussed the small house problem. He reviewed the activities of the Board of Architect Examiners in St. Louis, having been delegated as the representative of the Washington State Board. Speaking of the board meeting, he related on the splendid organization of the work in the hands of Mr. Kemper and complimented him highly on his efficiency as Executive Secretary of the Institute. He also spoke highly of the work of the Structural Service Committee.

It was recommended by the Committee on Institute Affairs that the Chapter take no action on the matter of penalties, pending action from the corresponding Institute Committee.

Moved by Mr. Field, seconded by Mr. Gould, that the annual meeting be adjourned to February 5th. Carried.

H. O. SEXSMITH, Acting Secretary.